

the firm 2003

CONCERT SIX

ANNA GOLDSWORTHY

piano

RAYMOND CHAPMAN SMITH
MONDAY OCTOBER 27, 2003

JOHN POLGLASE

Preludes and Sonatas, 1-3

RAYMOND CHAPMAN SMITH

Nach(t)schriften, Part One

INTERVAL

QUINCY SD GRANT

The Misty Hill

LEOS JANACEK

On an Overgrown Path, Book One

JOHN POLGLASE

Preludes and Sonatas, 1-3

My colleges have been harping on at me for years to write for the solo piano again – I wish I'd listened to them sooner.

Despite regularly using prominent piano parts in my chamber music it has been some 13 odd years since I have composed for the instrument on which I trained, that work being the large and demanding *Quiet this Metal*. The result was a delightful time writing these six, paired movements; the first three of which are being premiered tonight.

Each Sonata follows the Scarlatti formal model falling into two sections, each repeated. This composer's hundreds of late Baroque harpsichord sonatas have always amazed and inspired me. The content of my sonatas vary widely from one to the next, but each remains consistently concerned with the exploration of a 'style' or way of playing - not in the sense of a formal study or etude but more a single, abstract musical idea.

These Sonatas are each anticipated by a short prelude, more of a bagatelle really, which sits in a little world of its own.

RAYMOND CHAPMAN SMITH

Nach(t)schriften, Part One

- No.1 A flat major, Moderato cantabile molto espressivo
- No.2 F minor, Andante con moto
- No.3 D flat major, Allegretto grazioso
- No.4 B flat minor, Andante non troppo e con molto espressione
- No.5 G flat major, Molto Adagio
- No.6 E flat minor, Andante, ma non troppo
- No.7 B major, Vivace
- No.8 G sharp minor, Andante cantabile, quasi allegretto
- No.9 E major, Allegro vivace
- No.10 C sharp minor, Quasi allegretto
- No.11 A major, Allegretto
- No.12 F sharp minor, Andantino
- No.13 D major, Lento assai, tranquillo e ritenuto

Nachschriften - postscripts - after-writings.

With the (t) they become night-writings or some such nocturnal formulation.

A set of 26 short pieces that cycle through all the major and minor tonalities, Nach(t)schriften are a series of reflections and variations on themes - sometimes, variations on variations. For the most part they are simple dances - minuets, mazurkas, waltzes and ländler.

Some of my thoughts while making this music revolved around a passage from a speech which Paul Celan gave in 1958. Celan, of course, was speaking of lyric poetry but I would respectfully paraphrase his words as follows....

'Music is not timeless. Certainly it lays claim to infinity, it seeks to reach through time - through it, not above or beyond it.

Music, as a manifestation of language and thus essentially dialogue, can be a message in a bottle, sent out in the - not always greatly hopeful - belief that somewhere and sometime it could wash up on land, on heartland perhaps.

Music in this sense too is underway: it is a making toward something.

Toward what? Toward something standing open, occupiable, perhaps towards an addressable Thou, toward an addressable reality.'

The second part of Nach(t)schriften will be played in the Firm's next, and final, concert for this year.

QUINCY SD GRANT

The Misty Hill

A cycle of reflective pieces much in the style of Janáček, and written in homage to that composer. The title has a double reference: to the farm in rainy north-west Tasmania: it's misty hill with its little white house atop where I and my four brothers grew up in a paradise before care, and to Janáček's cycle of piano works: In the Mists (performed by Antony Gray in the Firm's July concert).

Tonight we are hearing five of the nine pieces:

1. reminiscenze - reminiscences
2. matina - morning
3. risorgimento, ascoltare - awakening, listening
4. gioioso scorrevole - joyfully flowing
5. intimo e con affetto - intimately and with tenderness

LEOS JANACEK

On an Overgrown Path, Book One

1. mase vecery - our evenings
2. lístek odvanuty - a leaf gone in the wind
3. poj'te s námi - come with us
4. Frydecká Panna Maria - Our Lady of Frydek
5. stebetaly jak lastovicky - they chattered like little swallows

Janáček, our Posthumous Composer-in-Residence for 2003, said of these pieces: "they are dear to me above all else". They became for the composer, aged in his fifties and recovering from the loss of his daughter Olga when he wrote them, a kind of musical diary looking back to his childhood and young manhood. There are echoes of the folk music of his native Moravia and the influence of Robert Schumann's cycles (especially the early ones) can be heard but to these Janáček adds his impetuous and eccentric touches. The sentimentality and nostalgia are ever-present, but the composer's sharpness and wit add a redeeming edge to these wonderful, beautiful pieces.

This evening we are hearing the first five of the ten pieces that make up the first series of The Overgrown Path.

ANNA GOLDSWORTHY

Anna Goldsworthy has given numerous solo recitals in Australia, the United States and Canada, including an acclaimed performance at the Modern Art Gallery of British Columbia, Victoria, as part of the Victorian Arts Festival. She has enjoyed concerto appearances with the Adelaide Symphony and Adelaide Chamber Orchestra, under Sir William Southgate and Roderick Brydon. Anna is a founding member of the Seraphim Trio, which has toured throughout Australia, and enjoyed repeat invitations to the International Barossa Music Festival. She has worked extensively with young Australian composers. Her playing has been broadcast many times on national radio.

Anna recently completed a Masters of Music degree at Texas Christian University, Fort Worth, U.S.A., where she held the F. Howard and Mary D. Walsh Graduate Piano Scholarship. She previously graduated with First Class Honours from the Elder Conservatorium.

the book has been chosen as a text for the first year of the course in the Department of English at the University of Toronto. The book is a collection of poems by the poet Anna Goldsworthy. The poems are arranged in three sections: 'The Overgrown Path', 'The Overgrown Path', and 'The Overgrown Path'. The first section contains the poem 'The Overgrown Path', which is the title poem of the book. The second section contains the poem 'The Overgrown Path', which is the title poem of the book. The third section contains the poem 'The Overgrown Path', which is the title poem of the book.

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Please join the performers and living composers
after the concert for complimentary drinks and a
selection of Tortes by Gabriele.



Pilgrim Church provides wheelchair access via
the rear (northern) doors.

Toilets can be accessed through the door on the
left of the performance area.

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